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PRODUCING FUTURE HOMES AND COMMUNITIES

2018

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PRODUCING FUTURE HOMES AND COMMUNITIES

CHELSEA COLLEGE OF ARTS

TUESDAY 6 - FRIDAY 9 FEBRUARY 12.00-18.00
SATURDAY 10 FEBRUARY 12.00-17.00

FREE AND DROP IN

PRACTICAL EXPERIMENTS IN MAKING SHELTERS, SPACES, STRUCTURES, SYSTEMS AND MORE!

Join students and staff of Interior and Spatial Design from Chelsea College of Arts, along with a motley crew of collaborators, for a week-long exploration of future communities. Together we will produce public and private spaces and imagine their significance in the face of global tumult.

Drop in to workshop your dream home, to archive the future and to make your own souvenir from times and places to come. Join us to collectively construct architectures and infrastructures for future communities and discuss how dystopias, utopias, heterotopias and other spaces will shape and be shaped by the worlds of tomorrow.

TUESDAY
12.00-14.00 Future Archiving
15.00-17.00 Future Souvenirs

WEDNESDAY-THURSDAY
12.00-18.00 Constructing Architecture and Infrastructures for Community Engagement

THURSDAY-FRIDAY
12.00-16.00 Constructing the House of Daydreams

SATURDAY
12.00-17.00 Futures: A Community Market

Join the conversation: @TateExchange #tateexchange

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PRODUCING FUTURE HOMES AND COMMUNITIES: INTRODUCTION

Producing Future Homes and Communities: Utopias, Dystopias, Heterotopias and Other Spaces took place at Tate Exchange between 6 - 10 February 2018. Students and staff from BA (Hons) Interior and Spatial Design (ISD) at Chelsea College of Arts, diverse practitioners connected with the University of the Arts London and visitors to Tate Modern engaged with 'production' as the theme of this year's Tate Exchange programme. Our week in residence explored in particular the production of future communities. This stemmed from the conviction that our shared sustainability depends on cultural and other forms of heterogeneity. Communities are not something we can take for granted. They must be produced and reproduced in response to diverse conditions and considerations.

BA ISD at Chelsea College of Arts supports students in developing skills in conceptualising and designing spatial situations. Student projects focus on human scale and material experimentation in the form of architectural interiors, installations, sensory environments and furniture design. Bradfield and Shechter lead one of seven ISD Design studios – ‘Chelsea Local’ – which specialises in design for community engagement through participatory practice-based research, exploring social and other forms of resilience for tackling natural and man-made upheavals. The studio considers robust communities to be an essential building block of a resilient society. ChelseaLocal holds that Art and Design can and should play a role in shaping these communities, addressing and solving global problems as they are manifested locally.

Now in its second year, Tate Exchange is a new programme for the Tate museums that explores how art makes a difference in society. Located on the 5th floor of the Blavatnik Building, Tate Modern, Tate Exchange is a:

Public space for collaborative projects and a platform for testing ideas and encouraging new perspectives on life through art, opening up the museum to new audiences and new ways of working. Tate Exchange invites international artists, contributors from different fields, the public, and over 65 Associate organisations, who work within and beyond the arts, to collaborate with Tate on creating participatory programmes, workshops, activities and debates (Tate, 2017)¹.

¹Tate (2017) Tate Exchange Aims and Objectives [ONLINE] Available at: <https://www.tate.org.uk/download/file/fid/103938>. [Accessed 23 July 2018].



02 / Constructing Architectures and Infrastructures for Community Engagement / Photograph: Dan Weill

Producing Future Homes and Communities built on Tea Exchange, a project organised by Shibboleth Shechter, Tate Associate, for the Tate Exchange in 2017 (27 February – 3 March). Over one week, stage One ISD students-built tea houses from local recycled cardboard, and over a cup of tea they exchanged with the public ideas about the historical, cultural, social and political significance of tea. Tea Exchange progressed making in public and with public(s) and explored the idea of an open design pedagogy where innovative thinking and creativity is explicitly understood as an act of cooperation and collaboration.

Producing Future Homes and Communities also continues The Millbank Atlas, an ongoing project led by Chelsea Local with residents of Westminster to foster community resilience through collaboration, and advances projects realised by Critical Practice Research Group and the Camberwell, Chelsea, Wimbledon Graduate School through practice-based research into value systems beyond the monoculture of money.

PRODUCING FUTURE HOMES AND COMMUNITIES: PROGRAMME

Producing Future Homes and Communities unfolded through public workshops that considered emergent infrastructures, climate change, generative and other materials for urban expansion and renewal. We wondered: What forms will social, economic, technological and other systems take going forward? How will these be integrated? What structures and other resources will be required to support the changing needs of education, ageing, waste management and other factors? At Producing Future Homes and Communities we designed and built, demoed and workshopped, walked and talked through these and other concerns and practices, from disparate points of view that variously proposed a medley of future scenarios to better understand the present.



03 / Curated Conversation / Photography: Claire Holdsworth

Producing Future Homes and Communities began with walking from Tate Britain to Tate Modern with what we called 'seeds'. These small-scale maquettes were embryonic infrastructures from which we grew a large-scale experimental build of London in 2068. Using recycled materials from Tate Modern and beyond, our version of the Big Smoke fifty years from now was collaboratively designed and created by students and members of the public, including families with enthusiastic young children who visited our non-commercial Community Market on 10 February.

The Community Market consisted of 14 stalls, through which we transacted knowledge with a milling crowd to co-produce the future of community as utopic, dystopic and a medley of other scenarios. During our one week residency at Tate Exchange, the public were invited to workshop their dream home, to archive the future, to make their own souvenir from times and places to come, to collaboratively construct architectures and infrastructures for future communities. We discussed how dystopias, utopias, heterotopias and other spaces will shape and be shaped by the worlds of tomorrow and explored Tate's collection with these in mind.

A detailed programme can be found on our Producing Future Homes and Communities [press release](#) and on Producing Future Homes and Communities [event page](#) on Tate website.



04 / Infrastructure Seeds on Millbank Stairs, Tate Britain / Photography: Marsha Bradfield



05 / Infrastructure Seeds / Photography: Claire Holdsworth



06 /Future Archiving / Photography: Claire Holdsworth



07 / Souvenirs: Memories of the Past , Objects of the Future / Photography: Claire Holdsworth

PRODUCING FUTURE HOMES AND COMMUNITIES: PARTICIPANTS

Producing Future Homes and Communities convened a community-of-communities that considered the significance of museums and other cultural institutions while grappling with the materiality of community and how it is shaped through structures, systems, networks and other relations. This community-of-communities included University of the Arts London staff, students and alumni, third sector organisations and members of the public who joined the workshops, talks and other activities throughout the week.

Producing Future Homes and Communities was produced, curated and documented by Marsha Bradfield and Shibboleth Shechter. Complementing our interest in the utopianism and dystopianism that often tracks with producing future communities, Peter Maloney (Senior lecturer, ISD) and Matt Schwab (Director, All Things Studio) led students in considering the home as a heterotopia. They generated an archive of domestic spatial memories, rituals and narratives, seeking inputs from visitors through a range of workshops and events, that reflected on the changing importance of the home, considering the broader contextual relationship of 'the domestic' to the world.

Further, there were two workshops during the week that were facilitated by Chelsea College of Arts staff: Sadhna Jain, Course Leader in MA Graphic Design Communication delivered with her cohort a workshop producing future souvenirs and Takako Hasegawa, a visiting practitioner on ISD ran four workshops on the body's experience of space as a key factor when imagining, designing and constructing the future of life and community.



08 / Give, Take, Make / Photography: Dan Weill



09 / Reinterpreting the Aqal / Photography: Dan Weill



10/ Drawing Life - Map of Future / Photography: Dan Weill

Alongside these key partners, the following collaborated on Producing Future Homes and Communities during our week of residency at Tate Exchange:

- 2500 members of the public
- 50 BA (hons) Interior and Spatial Design students, 9 MA Interior and Spatial Design students, 10 Graduate Diploma Interior and Spatial Design Students, 6 MA Graphic Design Communication Students and 1 BA (hons) Fine Art student, all from Chelsea College of Arts
- 2 BA (hons) Production Arts Students and 1 MA Fine Art students from Wimbledon College of Arts
- 3 MA Designer Maker Students, Camberwell College of Arts
- Emma Hunter, Artist and Senior Lecturer, Graduate Diploma Interior and Spatial Design, Chelsea College of Arts
- Jina Lee, PhD student, Chelsea College of Arts
- Dr. Pat Naldi, Lecturer, MA Photography, Central Saint Martins with Pensiero Utopico / Utopian Thinking / Utopisches Denken
- Angela Hodgson-Teall and Miles Coote, Artists, University of the Arts London Alumni
- Noemi Gunea, Artist, University of the Arts London Alumni
- Shukri Sultan, Researcher, University of the Arts London Alumni
- Willfried Rimnesberger, founder, Millbank Creative Works (a local creative not-for-profit community network) with local artists Colin Burns, Mercedes Uribe-Gutierrez and Hadway North-London Writers
- Commonworks
- Claire Holdsworth and Simon Watt-Milne, Artfield Projects

PRODUCING FUTURE HOMES AND COMMUNITIES: OUTPUTS

- 1 walk from Tate Britain to Tate Modern
- 6 workshops with a total of 300 participants.
- 1 large-scale experimental build realised with help from
 - 1 Tate Talk that linked David Smith's Home of the Welder with Producing Future Homes and Communities.
- 1 curated conversation that evaluated Producing Future Homes and Communities with 60 participants
- 1 non-commercial community market with 20 stalls facilitated by 60 stallholders with 1150 visitors
- 3 archival websites/blog posts (CCW Graduate School, Artfield Projects and Tate Exchange).
- 1 documentary film, made possible thanks to support from the University of the Arts London's Teaching & Learning fund.
- 2 peer-reviewed papers (expected).



11/ Constructing Architectures and Infrastructures for Community Engagement / Photograph: Dan Weill



12 / Constructing the House of Daydreams /Photagrahy: Dan Weill



13 / Those Bloody Stairs / Photography: Dan Weill



PRODUCING FUTURE HOMES AND COMMUNITIES: EVALUATION

Producing Future Homes and Communities is evaluated in the following chart using the Evaluation Framework developed by the Paul Hamlyn Foundation for Tate Exchange² and utilising the following evaluation methods:

- A curated conversation on 9 February 2018 at Tate Exchange that aimed to both showcase and critique participating students' work by inviting them, staff from University of the Arts London and members of the public to critically reflect on the experimental build as an outcome.
- Written feedback from artist(s), partners and coordinators involved in workshops and the Community Market.
- Selected artist(s), partners and coordinators took part in a REBEL focus group. This stands for 'Recognising Experience-based Education and Learning'. This is a short piece of research on how institutions of learning can more effectively appreciate informal modes of knowledge production - e.g. the Community Market. REBEL has been commissioned by the University of the Arts London through the Office for Academic Enterprise.
- An edited short film of Producing Future Communities for which we interviewed a range of participants and visitors over the five days of our residency.
- Evaluation of student learning using the University of the Arts London Creative Attributes Framework³.

² Tate (2017) *Experiments in Practice* [ONLINE] Available at: <https://www.tate.org.uk/download/file/fid/115492> [Accessed 23 July 2018].

³ University of the Arts London (2018) *Creative Attributes Framework* Available at: <https://www.arts.ac.uk/about-ual/teaching-and-learning-exchange/careers-and-employability/creative-attributes-framework> [Accessed 1 August 2018].

Tate Exchange (TEx) Objectives	Indicators of Success	Evaluation Methods
To welcome and engage diverse participants through events with varied and accessible entry points	The varied and accessible ways of engaging on offer at Producing Future Homes and Communities, connected through a common theme - from construction with recycled materials, to sewing, to discussions on utopias, dystopias and heterotopias; from thinking, to making, to listening to observing - brought a diverse audience to the space. Producing Future Homes and Communities partakers included cultural producers (artists, designers, curators), planners, urbanists, policy makers and others who are engaged in uses pertaining to the future of communities, alongside families, schools and tourists. Tate visitors were observed feeling welcome and comfortable in the space, many staying for a length of time; with some returning during the week to progress the large-scale experimental build of London in 2068.	Observations (photos and film), interviews with participants for film and curated conversation.
To improve the visibility and promotion of Tate Exchange internally at Tate Modern and externally (physical and online).	<p>Producing Future Homes and Communities was promoted widely within the University of the Arts London. The event featured in Chelsea, Camberwell and Wimbledon <u>What's On</u> magazine and our <u>open call</u> and <u>press release</u> were circulated through The Big Picture newsletter to all University of the Arts London staff. Success of this promotional effort is evident in the range of our collaborators from across UAL (as outlined in participants, above). Participants, in turn, promoted the event through their social media networks, evident in the diverse audiences that attended events throughout our week of residency.</p> <p>A 10-minute Tate Talk by Marsha Bradfield linking David Smith's Home of the Welder with Producing Future Homes and Communities, promoted the event internally and brought audiences to the space to engage in the curated conversation. In addition, members of the public commented that the large build that snaked through the fifth floor worked well to attract visitors and guide them through the space.</p>	Written feedback from artist(s), partners and co-ordinators, interviews with participants for film, curated conversation, REBEL focus group.
To create varied and innovative approaches that engender new relationships with art.	Producing Future Homes and Communities invited Tate visitors to participate in the making of a large-scale art installation. The project explored the pedagogic value of public art making, designing with and in public. Evidence of this outcome found form in the build as students and their Tate collaborators negotiated parameters including scale, material, proximity, interdependence, sustainability, etc. The microcosm they built demonstrated a working through of these various concerns, on the one hand; while on the other, our build creatively imagined alternatives to the current status quo that are more desirable.	Written feedback from artist(s), partners and co-ordinators, interviews with participants for film, curated conversation, REBEL focus group.

<p>To create varied opportunities for engagement with and debate around current social and cultural issues with art.</p>	<p>Producing Future Homes and Communities events provided opportunities for participants to engage in extended conversations with artists and others, and reflect on communities of tomorrow. Participants commented that they felt welcome to join the debates as they were free from the conventional constraints of traditional environmental professions.</p> <p>The programme of Producing Future Homes and Communities, explored a range of current social and cultural issues, in particular, the experimental build at the project's heart proposed an altered sense of London - its past, present and future as a built environment that is constantly being reproduced. The build created a heightened sense of how London is spatialised and how people and communities variously inhabit London's diverse cityscape; it raised awareness amongst those involved of the vital role that infrastructures and architectures play in the built environment.</p>	<p>Written feedback from artist(s), partners and co-ordinators, interviews with participants for film, curated conversation, REBEL focus group.</p>
<p>To explore the experiences of participants and identify the ways in which Tate Exchange makes a difference to people's lives.</p>	<p>Tate Exchange offered our students an opportunity to take up residence in Tate (a world-leading institution of art) and produce their designs in public, sharing their work and receiving feedback from visitors. Students commented on the empowering effect of their ideas, views and contributions being valued by Tate and Tate visitors and the impact the experience has had on their practice. They reported that being outside their normal context allowed them to take risks and that through working with fellow students (in ways they don't normally do) and with the public they gained knowledge that helped push their practice to a new level. Further to the exchange, our students of Interior and Spatial design are showing a much greater engagement with their projects and a stronger sense of their practice.</p> <p>Students commented that Producing Future Homes and Communities enabled them to develop the following creative attributes (as articulated in UAL Creative Attributes Framework): communication skills needed to present themselves, their work and their ideas, to inspire others and respond to feedback; the ability to collaborate with others, create networks and develop and contribute to communities of practice; the ability to demonstrate their unique talents, abilities and experiences to others in an engaging manner (UAL, 2018).</p> <p>Tracking with our teaching commitment to civil learning for a civil society, following the event, we observed that students were more willing to take risks and create opportunities and to pursue these opportunities in an ethical and sustainable way. They had a strong sense of producing with and or others, including their immediate community of cohorts.</p>	<p>Written feedback from artist(s), partners and co-ordinators, interviews with participants for film, curated conversation, REBEL focus group and UAL Creative Attributes Framework.</p>

<p>To stimulate and further develop mutually beneficial, cross-sector partnerships and networks that support Tate Exchange's mission.</p>	<p>Producing Future Homes and Communities has raised the public profile of Chelsea Local, and its specific interest in community engagement through working with Millbank locals. As an upshot we are currently developing a new three way collaboration between Millbank residents, Tate Britain and Chelsea College of Arts.</p> <p>An interesting collaborative ecology emerged through the sharing of recycled materials with associates that held events prior and after our project and through the collection of recycled materials in the buildup to our project by Tate staff. This deploys a method that was core to our year one Tate Exchange in which we used recycled materials collected in the neighbourhoods of Tate.</p>	<p>Written feedback from artist(s), partners and coordinators</p>
<p>To inspire participants to take action - for themselves, on an issue, for others - as relevant.</p>	<p>Like so many speculative projects the long term consequences of this one on the participants is difficult to ascertain. It will be more discernible once students and other participants produce a body of practice where these ideas can germinate--or not. In the short term, Producing Future Homes and Communities inspired a number of our students to take action on related themes and issues through their final projects. These included a film on the lost playgrounds of a local council estate, a 'dismantling trolley' encouraging art and design students to consider their projects' life cycle and a project that explored solutions to shrinking studio space in London in Higher Education and beyond. In addition, the third-sector organisations involved described how through the platform of the non-commercial market they were able to transact new understanding of their respective projects. This included Headway North-London Writers - a support group for those with, or affected by, brain injury including survivors, carers, family and friends.</p>	<p>Observations (student reviews), written feedback from artist(s), partners and coordinators, interviews with participants for film, REBEL focus group.</p>
<p>To contribute to discussions around how art makes a difference to people's lives and through that, to society.</p>	<p>Producing Future Homes and Communities progressed the UAL-wide commitment to more effectively embed practice-based research into the curriculum. This unfolded through a public programme. By understanding members of the public as co-investigators, the co-production of our research was immediately relevant to all of us as a civic community, albeit a temporary one, convened by the project. This provided an opportunity for academics to present and discuss their practice with audiences beyond academia, and with a different / new audience, such as children.</p> <p>In particular, Producing Future Homes and Communities has served to advance:</p> <ul style="list-style-type: none"> • the ethos of Critical Practice Research Cluster (2005 - ongoing) • the commitments of UAL-wide project, Cultures of Resilience (2014 - 2016) • project Pensiero Utopico / Utopian Thinking / Utopisches Denken - a research group formed in October 2017 comprising fifteen international artists and researchers, working together to imagine a (un)sustainable future. • Bradfield and Shechter's collaborative research into economies and ecologies of cultural production, especially related to the built environment. 	

Producing Future Homes and Communities is made possible thanks to generous support from UAL Learning and Teaching Exchange .



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